McGill Daily **Culture**

volume 86 • number 52 February 13 — 19, 1997

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MOTION: REFERENDUM TO RESTRUCTURE SSMU COUNCIL TO INCREASE REPRESENTATION

Whereas the present Constitution limits representation for the larger Faculties on SSMU Council. For example the Faculty of Management has over 1500 students and has one representative to SSMU Council, however, the Faculty of Religious Studies has under 100 students, and also has one representative to SSMU council.

Whereas important issues such as Safety, Bilingualism and Sexual/Racial Harassment, frequently come up at SSMU Council.

Whereas important campus groups such as the Sexual Assault Centre, and the Caucus Francophone, do not have a direct say on SSMU Council.

Do you agree to amend the SSMU Constitution and By-Laws as attached to change the structure of SSMU Council to increase representation for larger faculties, and for important constituency groups? YES/NO

MOTION : RÉFÉRENDUM POUR LA RESTRUCTURATION DU CONSEIL DE L'AÉUM DANS LE BUT D'ACCROÎTRE LA REPRÉSENTATION DU DIT CONSEIL.

Attendu que la constitution actuelle ne permet pas la pleine représentation des plus grandes facultés au sein du Conseil de l'AÉUM. Par exemple, la Faculté des études religieuses qui compte moins de 100 étudiants détient un représentant au Conseil de l'AÉUM, ce, au même titre que la Faculté de management qui compte, pour sa part, un peu plus de 1500 étudiants.

Attendu que des questions importantes tels la sécurité, le bilinguisme, le harcèlement sexuel et la discrimination racial sont fréquemment soulevées au Conseil de l'AÉUM.

Attendu que d'importants groupes sur le campus tels le Centre Contre L'Aggression Sexuelle et le Caucus francophone n'ont pas de représentation directe sur le Conseil de l'AÉUM.

Acceptez-vous les amendements apportés à la Constitution et aux règlements de l'AÉUM voulant modifier les structures du Conseil de l'AÉUM afin d'accroître la représentation des facultés les plus populeuses ainsi que celle des groupes constituants d'importance? OUI/NON

Name / *Nom*	**Student Number** / *Matricule étudiant(e)*	**Faculty/School** / *Faculté/École*	**Year** / *An*	**Signature** / *Signature*
[illegible]		MANAGEMENT	1	
[illegible]		management	1	
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[illegible]		Arts	1	
[illegible]		[illegible]	3	
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[illegible]		Science	1	
[illegible]		Arts		
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[illegible]		Arts		
[illegible]		Engineering		
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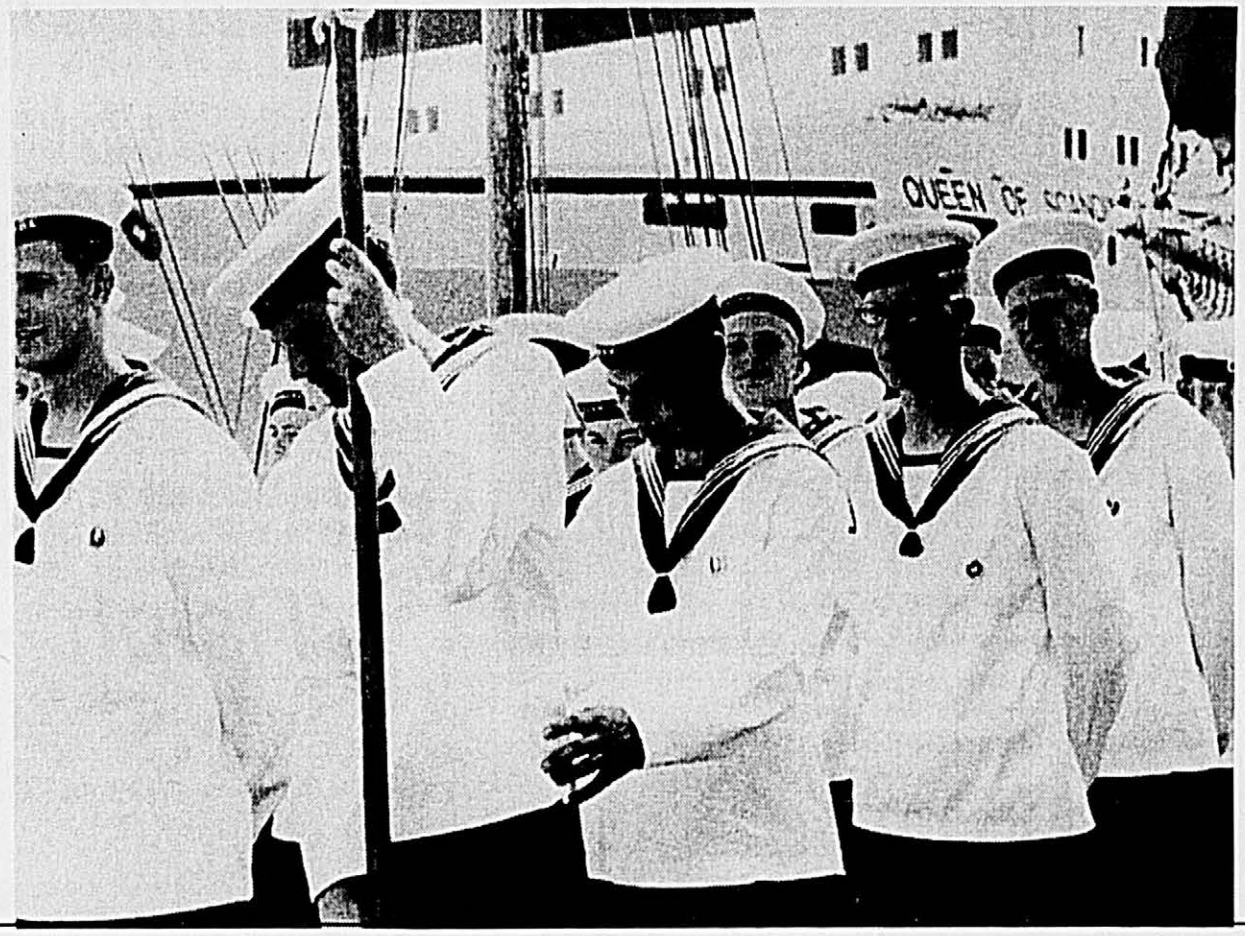
"the danes"



by sarah johnson

letters

A call to arms

To the Daily

I was quite amused to read the two responses to my letter about the Tupac Amaru. Jamal's original article circumvented the facts so well, I thought such a performance unique. Imagine my surprise when not one, but two articles matched his dance step for step.

I admit that Qadeer's letter makes some good points, but he still ignores some very obvious facts. MRTA's release of the majority of their hostages was not due to "magnificent" compassion, but good terrorism. It's easier to guard 70 hostages than it is to guard 600. It also generates sympathy among the small-minded (I can't think of an example). Furthermore, Qadeer makes note of MRTA's release of 2 hostages requiring medical attention. Of course, they wouldn't have had heart attacks were it not for the maniacs with 30 lbs. of dynamite strapped to their chests waving guns in their faces.

Watkins, on the other hand, makes no good points. Watkins cares more about what the U.S. thinks of Fujimori's anti terror policies than what Peruvians themselves think. Personally, I'd rather hear it from the horse's mouth. Watkins also mentions a quote from a peace prize winner about the necessity of violence in Latin America. Considering that peace prizes have also been won by such people as Ronald Reagan and Yasser Arafat, I don't accept that currency at face value. Instead, I look to people like Tutu, Ramos-Horta and Luthuli (who, for Watkins' sake, also happen to be Nobel laureates). These are people who fought against regimes far more repressive than Peru's, and they never fired a shot in their lives.

People who take up arms do so because their ideas have no merit. Perhaps Qadeer and Watkins should try it too.

James Downar
U2 Biology

McGill steals from grads

To the Daily,

The following is an excerpt from the memo of VP Heaphy to Senators, discussing an option to reduce the operating deficit:

"Consider removing first and second cycle international students from government funding. In other words, keep the tuition fees which are collected from the students and do not remit them to the government. The government will, as a result, remove the funding for these students, but the net result should be in McGill's favour, perhaps in excess of $3 million. We are presently discussing this idea with the Ministry."

When I was little, I was taught that taking something that is not yours is stealing. Apparently, the McGill administration has abandoned all principles. Not only are they moving away from publicly funded education, but now they seem to believe they are above provincial jurisdiction. We live in a society with structures set up to ensure public funding and accessibility of education. The McGill administration is doing everything in its power to circumvent these democratically decided principles.

Erin Runions
VP-External Affairs PGGS

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Comment

Provincial Politics

Last Friday, in a crammed political science conference of about 30 students, a series of petitions were circulated by SSMU President Chris Carter in support of a range of council restructuring measures. When the stack of paper made its way back to Carter, it contained more than a few signatures. Homophobic messages were scrawled on the pages in anonymous red ink: "We have a fag for President," "This is a sodomy agenda," "Homos suck." The attack was designed to intimidate, discriminate and invalidate.

Just as striking as the malicious, vindictive words was the unanimous silence of the other students who chose to ignore the words on the paper that passed through their hands. Discussion about "politics" did not skip a beat.

In a room full of people ostensibly there to address contentious issues and openly articulate their views, the perpetrator had the opportunity to challenge Carter's "agenda" in a public manner. Instead, they chose to express an extremely offensive message in a cowardly way.

They only managed to destroy the atmosphere in which any type of debate could occur.

There is safety in anonymity. Just as you cannot argue with graffiti scratched on bathroom walls, neither Carter nor anyone else were granted the opportunity to respond to the individual.

The apathetic silence amounted to a tacit acceptance of the statement. The blatant and direct expression of homophobia was ignored. It was ignored in the political science conference just as it is consistently ignored outside the classroom.

Ironically, the hateful statement defaced a petition calling for wider representation on SSMU council. This motion could have been a first step towards changing this campus' narrow-minded intolerance. Instead, it exposed a disturbing truth about our community, where discrimination is accepted and the silence is resounding.

— Meredith Cohen, Andrea Mason, Sonia Verma

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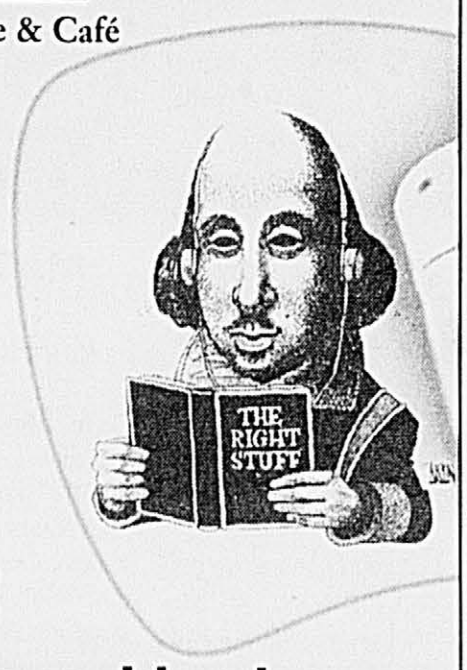

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Dread Zeppelin - The Fun Sessions

(Imago/Koch)

The King is back. No, not Elvis — the other one. In his latest release, Dread Zeppelin's Tortelvis returns with a double heaping of kitsch. Not only is he a faux copy of the revered Gracelander, but in *The Fun Sessions*, he goes a step further with a smattering of classic rock covers.

As always, Tortelvis' eerily creepy crooning dominates the album in an Elvis manqué kind of way. But Tortelvis' strange sensibilities shine through in his convoluted, mixed up cover arrangements. The complex organization of musical styles is unique in each tune and will surprise most listeners with the smoothness of transition. The cover of "Light my Fire," for example, glides from a jazzy intro to an alternating reggae and blues verse marriage. Add a decidedly pop-rock chorus, and you have yourself one confused listener.

Dread Zeppelin has always been blues and reggae influenced, so it's no real surprise that Zeppelin easily edges into the sound. But an intentional melding of the two genres with the Graceland spin while covering old songs is further uncharted waters. However, if you've never heard the anti-king sing, everything will sound like the land of the lost.

— Mike Cullen

Dread Zeppelin plays with Perm at Les Foufounes Electriques on Saturday, February 15, 87 Ste-Catherine. Tickets $10.97 + taxes. Call 285-2423 for info.

Ralph —Olympia 66

(Bongo Beat)

Let me just say that I ride the subway, and the acoustics are great down there. So when this album gets recommended for its ambient qualities, where it's coming from is clear.

Now, as DAT technology makes such heavily flavoured organic recordings like Olympia *66* more possible, the audible breath, spontaneity, etc. of the one-take method could revitalize many moribund home stereo systems. Strong on casual, unassuming virtues, this production is clearly labeled 'spoken garage.'

Where else would you find the Beat these days? The Beat — the ephemeral heart one needs to really rock—has been defining popular music since Bo Diddley, surviving today in the Tragically Hip and other lite-weights. Not that original beat music was ever heavy, but everything begins to sound tinny with age.

When a thing gets old, those who can't let go, laminate it. Through the magic of hi-fi, this audio tour of an imaginary museum exhibit follows host R. Alphonso and accompanying guitarist back to the year 1964. London, Brighton Beach and all the cool clubs are the geographical features of the mod experience. Rock is an embryonic beast fondly remembered slithering about Europe after the rain. The Love Generation has yet to find its still socked footing. These are the sounds and smells of Rock's curriculum vitae.

Spoken as a clear and artful oratory — more like well-drafted airline magazine copy than the wild-eyed literary experiment of an authentic beat artist, Ralph is academically very interesting, but how do you deal with a spoken word album? If the thought of a bodyless voice whispering in your head sounds either spooky or pedestrian, rest assured; *Olympia 66* is not only a soothing listen, but it'll also sleep-teach your secret self how to grow up free under the NATO umbrella.

— Mullein Buss

The Aphex Twin — The Richard D. James Album

(Warner)

Cynics often insist that the secret of the Aphex Twin's success is not in his music, but in the outrageous stories he used to feed to the UK music press: "He builds his own keyboards! He writes albums worth of material in a single sitting! He rides around in a tank!" His early media manipulation put the critics right in his pocket and made him one of the most successful techno producers around. Now a major-label artist, Richard James has ditched the arriviste hype-mongering to concentrate on what he does best: attacking musical genres and fusing them with his twisted sense of rhythm and melody.

Having already tackled ambient, acid and so-called 'intelligent techno,' it comes as no surprise that this latest record drags jungle music into the Aphex sound universe. Since his last record (1994's *I Care Because You Do*) was so terrible, I was prepared to dismiss the new one as a desperate cash-in on jungle's current popularity. But *The Richard D. James Album* is not so easily swept under the rug.

Admittedly, it features a lot of the directionless, noisy self-indulgence ("Milkman," "Peek 824545201") that weighs down too much of the Aphex Twin's music. But there is some truly great material here: Songs like "4" and "Cornish Acid" graft jungle beats to the childlike melodies and low-fi strings that made classic Aphex material so special. The strongest track on the album, "Girl/Boy Song," drops sampled cellos and pizzicato violin over staccato drum and bass to marvelous effect.

This record is far too idiosyncratic and uneven to recommend to the average techno fan. But fans of expert knob twiddlers like Squarepusher, Plug and Mu-Ziq will doubtless find something special in its cluttered beats and underwater keyboards. As for Aphex Twin fans themselves, I'm sure they bought it the day it came out.

- Rob Joanisse

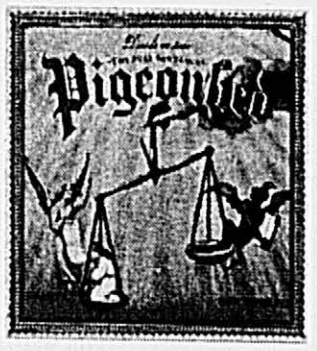
Pigeonhed — The Full Sentence

(Sub Pop)

This album confuses me. Is *The Full Sentence* an attempt by Steve Fisk and Shawn Smith (otherwise known as Pigeonhed) at lampooning AM radio funk pop à la Prince, or is it a serious studio album? Is this (smirk, smirk) self-consciously ironic, or is the album, alternating between humping songs and quasi-industrial funk, a serious attempt at breaking musical genre taboos?

Fisk has an illustrious background as producer for grunge's bigger names (Soundgarden, I think, among others), and also composed the musical augmentation to Steven Jessie Bernstein's amazing spoken word album. Knowing this did nothing to prepare me for this excursion into some of "alternative's" less populated areas.

Shawn Smith's falsetto (or maybe that's his—shudder—real singing voice), rather wanky basslines, goofy keyboards and fun studio effects transform essentially conventional pop tunes into cartoonish sureality that comes across sometimes as strangely subversive and malign. But some of the songs cut too close to the clichéd popular format for my conditioned ear, and just end up annoying me. The lyrical content also seems to run the regular gambit of themes: love, lost love, angst about television and the degradation of culture. I must admit that I may be missing some depth to the lyrics —there is no lyric sheet to help me along —but overall, this album leaves me scratching my head and wondering, "Sorry, what, huh?"



— Jay McCoy

Second Rate Images in the 3rd Dimension

3D Monster B-Movies At The Rialto

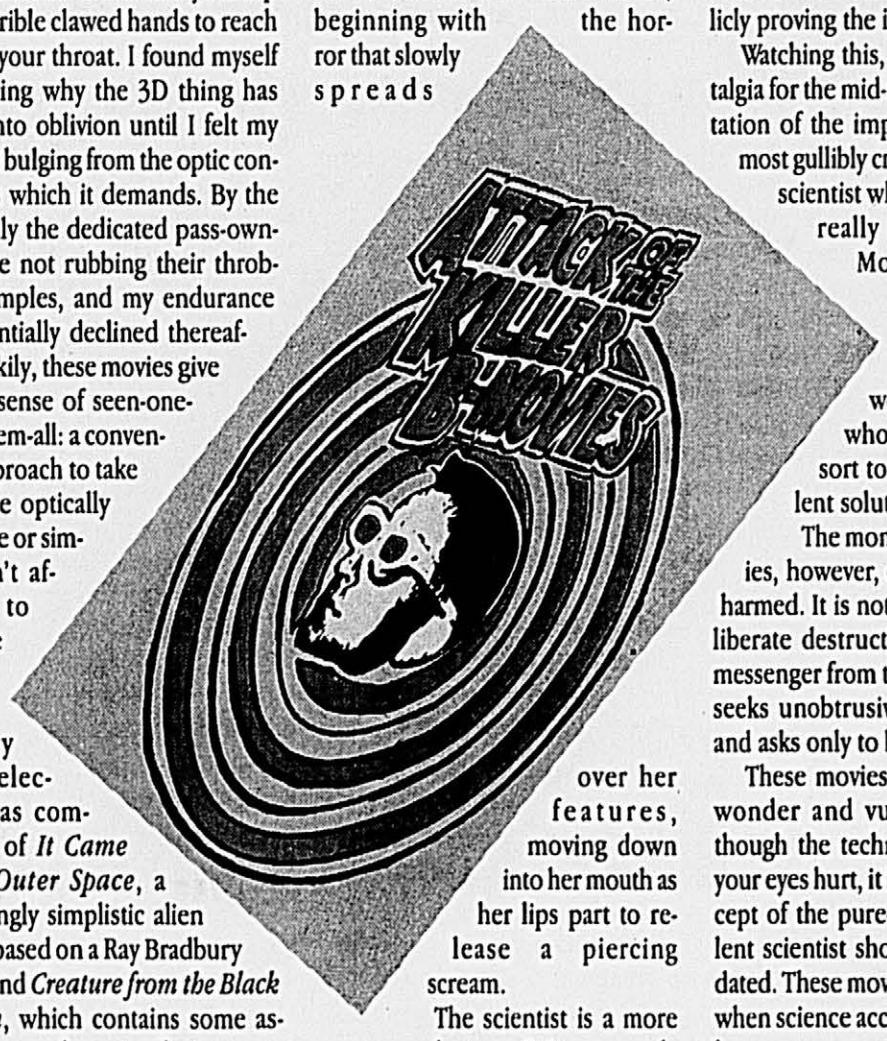
film

by Noémi Tousignant

"The festival that ate my brain" is written across the screen as you enter the theatre. So you fold up your cardboard and cellophane glasses, wriggle them around on your nose (wondering if people had smaller noses in the '50s) and wait for it to happen. Although part of the audience has been drawn by an authentic sense of cultish fidelity to the film genre, many don't really know what they're in for, as they wait with anticipation for the technological artifact that is the 3D monster movie.

Most of the audience has probably just been taking advantage of the rare opportunity to visit the Rialto, which has its own kind of cultish aura about it. The Rialto was once a relatively thriving repertory theatre. Hard times have condemned it to the occasional festival and sporadic showing of Hindi films. The rest of the time it stands empty, protected from the wrecking ball by its heritage status, which it clings to like an old baron clings to his title long after his fortune has been lost.

I was a little worried about the blasé impassiveness caused by half a century of special effects desensitization. After experiencing virtual reality, one really doesn't expect this archaic visual technology to produce illusions evoking thrills and chills. Surprisingly, the simple superimposition of images do cause rocks to fall into your lap and horrible clawed hands to reach out for your throat. I found myself wondering why the 3D thing has fallen into oblivion until I felt my eyeballs bulging from the optic contortions which it demands. By the end, only the dedicated pass-owners were not rubbing their throbbing temples, and my endurance exponentially declined thereafter. Luckily, these movies give a false sense of seen-one-seen-them-all: a convenient approach to take if you're optically sensitive or simply can't afford to splurge on variety.



My own selection was comprised of *It Came From Outer Space*, a charmingly simplistic alien movie based on a Ray Bradbury story, and *Creature from the Black Lagoon*, which contains some astounding underwater shots.

There are a few typical characters you can expect to find in this genre: the woman, the scientists and the monster. The woman is the most important one. She gets told to stay behind and not to move, and worries about the good guy, but her main function is to deliver the shriek. She masters this shrill art, beginning with the horror that slowly spreads over her features, moving down into her mouth as her lips part to release a piercing scream.

The scientist is a more complex type. It is very manly and has internal debates between good science and bad science. Good science is respectful, accepts improbable possibilities, and is based on a kind of childish wonder that gently probes into the deeper recesses of the Universe. Bad science is fame and fortune oriented; it is stuck on collecting facts and publicly proving the incredible.

Watching this, I felt a deep nostalgia for the mid-century representation of the impassioned and almost gullibly credulous eccentric scientist who accepts that he really knows nothing. Movies today are filled with confident, macho "men and women of science" who are quick to resort to effective and violent solutions.

The monster in these movies, however, often escapes unharmed. It is not a machine of deliberate destruction, but rather a messenger from the unknown who seeks unobtrusive understanding and asks only to be left alone.

These movies have a charm of wonder and vulnerability, and though the technology may make your eyes hurt, it is sad that the concept of the pure-hearted, non-violent scientist should seem so outdated. These movies speak of a time when science accepted the fact that humans were cosmological midgets, and leave you with a feeling that anything is possible.

Hyde Park

Manufacturing Consent for Cuts

On February 4, 1997, Pauline Marois unveiled her new plan of action, entitled Prendre le virage du succès. In this plan, the Québec Minister of Education indicates plans for rationalization of university programs.

Rationalization is a program for cutting which will reduce "duplication" of programs amongst Québec universities through "consolidation, fusion, specialization and closure." In other words, Québec universities will no longer offer a broad range of programs, but will specialize in a few. Students will no longer have access to diverse subject matter, nor will they be able to choose from the diverse intellectual positions represented by the "duplicated" faculties of different universities.

Rationalization itself, then, seems like a ploy to ensure manufactured consent through the production of a cloned and narrowly specialized generation of students. But what is worse is the way in which consent is manufactured for this project.

First we have the lobby groups. The chief lobby group for rationalization is CREPUQ (La Conférance des recteurs et des principaux des universités du Québec), made up of administrators who are certainly not elected officials, and who, as we know, are not particularly interested in student (or even educational) concerns. The other group advocating rationalization is the FEUQ (Féderation Étudiante Universitaire du Québec), which represents a majority of University students in Québec; however, their representative capacity is questionable, given that the executives' interest in educational issues have consistently been subservient to their individual political ambitions within the Parti Québécois.

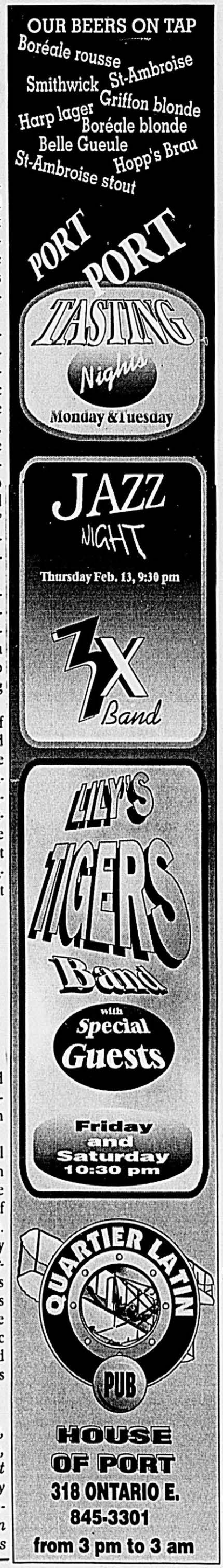
Then we have committees. Usually the Minister appoints committees to assess the feasibility of her plans. However, the Commission examining rationalization has been set up by the lobby group itself, CREPUQ. Furthermore, the mandate of this Commission is not to assess *whether or not* to rationalize, but rather, *how* to consolidate, merge and close programs in "consultation" with the institutions concerned.

Last we have the media. During the question period, I discovered that the only people who have the right to interrogate elected officials publicly are members of the media. It became clear that Marois and her attachée knew all the media people by name, and were on good terms with them, leaving me to wonder about the role of the media.

It also became evident that students' questions would not be entertained, as our raised hands were studiously ignored. When I finally interjected (as other reporters had done), I was shouted down and actually grabbed by a couple of men who tried to remove me.

So we have one elected official who is appointed to the Education portfolio by the Premier. She dreams up plans on the advice of non-representative lobby groups. These plans are put into action by handpicked committees and interrogated by (non-elected) members of the press, while (elected) voices of dissent are silenced. Finally the plan is revealed to the public through non-representative (and largely biased) media channels. This is the democracy we inhabit.

Erin Runions,
VP-External Affairs,
Post-Graduate Student Society
Chair, Quebec Component of the Canadian Federation of Students



mangoes & coke bottles — inspir

by Ahmer Qadeer and Terna Gyuse

Whether with the Beatnigs, Disposable Heroes of Hiphoprisy or Spearhead, Michael Franti's poetry has consistently been infused with intelligence and insight. Moreover, his albums, despite changes in style, have been excellent pieces of music. His forthcoming album, *Chocolate Supa Highway*, is not different. However, musically, it's a clear departure insofar as it mixes roots reggae and hip-hop with the poetry of Michael Franti.

Recently, Franti was in Montréal promoting his new album, and the Daily had the opportunity to conduct a brief interview with him.

Daily: I wanted to talk to you a little bit about the difference between your last album and this new one.

FRANTI: Right, well, for this one we spent time and we built our own studio. It's like there's a hierarchy between artists and tech people, so every time you want to do something, you go ask somebody to do it for you. It's like 'turn the bass up' and they push it a little, and you're like, 'no, turn that shit up!'

So there's a hierarchy — white people know the tech stuff, they can tell you it's this model or whatever, but then black people know how to make the beat. But I worked with this kat on this record named Prince Charles Alexander who does a lot of the engineering and a lot of the mixes for Bad Boy. He's a brother, you know, and he says the same thing goes in New York — there just aren't a lot of [black] engineers.

So in my studio I made a rule that anybody who's a rapper will have to learn how to use the boards too. Before you get on the mic and do that stuff, you've got to always learn it. Learn everything: the drum machine, the sampler and all that shit. Everybody in my camp knows how to do everything. 'Cause a lot of times rappers come up and they're like, 'I want to be a rapper.' Like basketball players want to be basketball players. It's like, only so many of us are going to be ballplayers and rappers, but if you're not, what else is there in the business? Well, there's engineers, producers, publicity people, there's marketing people, there's programs at radio stations, every tech crew on a video — there's 30 people who work on a video.

D: So the people who work on the music have a feel for it.

FRANTI: Right, so that's what we do, we built our own studio and the music from this album came from just the vibes in the studio. People coming down after work and whatever, just hanging out, chilling, smoking herb and listening to music. If we were feeling the beat then we would stick with it.

D: There is a lot more of a reggae feel on this album. Not just on the Steve Marley song, but on the whole thing.

FRANTI: The thing I will always love about reggae is the quality of the bass. Not just the notes that are being played, or the groove that's being played, or the sound of the bass, or how when you're in a sound system it vibrates in your body. It's like your inner organs that never get a massage get a massage. And that's where the inspiration comes from. And then the lyrics — a lot of my posse is Jamaican, so being with them, there's a lot of consciousness of God, and that's something I never really put into the lyrics before. On this record I wanted to put that in there.

I think that as we get closer to the future, we have all this mad technological shit — my Grandma was born in 1901, so she's seen everything, the electric light, the television, the radio, the tape deck, the man on the moon, the computer — but we still got the same problems. We still got a million people on the border of Zaire who can't get food because of the West's bullshit. Technology is all about consumer utopia, it's all about pushing a button and getting what you want. So, as we get to the year 2000, the whole world is going to be asking these questions — like, where are we going? what's going to happen in the next century? — and I think this is the time when people are going to turn and look at what really makes you happy.

as time went on, I realized that music doesn't educate people, what music does is it inspires people. And that inspiration is way more important than education.

D: It's interesting what you said about hip-hop, about it being an international medium, particularly for black people. Because now you can find hip-hop in Europe, Japan, in Pakistan — everywhere there are people listening to hip-hop. But how do you reconcile it with some of its more commercial aspects and the commercialization of the music?

SPEARHEAD'S FIRST ALBUM, HOME

FRANTI: The thing is, it is very easy to jump to conclusions, and to say, like, 'Oh, man, these motherfuckers are just talking about getting paid and stuff,' but we have to look at the big picture. Some white kid who grows up in the suburbs, whose parents tell him what to do all the time, and to get straight A's and all of that, when he hears Kurt Cobain play guitar, it's like it satisfies his emotion. He's saying, 'I want to be an individual.' When you see somebody like Tupac, or Biggie or Snoop and they've got diamonds, or gold chains on Lil' Kim — for kids who grow up in the projects, they don't have money or a decent place to live and they're treated like animals, and they listen to that because that satisfies an emotion.

There's no emotion that's right or wrong. Even the most violent emotion is not wrong. It's in you. What you do with that and your actions show what your character is. If you have the opportunity to get those emotions out through the music, then that helps people. The thing that I find that's most disturbing is not what's in the music, but that we live in a commercial culture. Where are you from?

D: Well, I was born here, but my pops is from Pakistan.

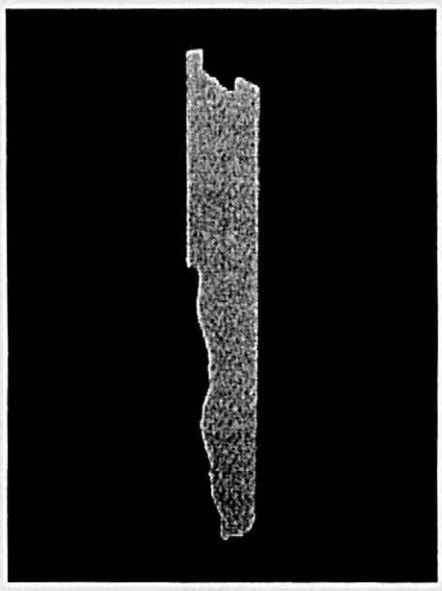
FRANTI: Right, so when you go out in the streets in Pakistan you probably see a lot of garbage. But why? Because people are dirty? 'Cause they're a dirty people? 'Cause they don't care? No, it's 'cause they don't have garbage pick-up. And they don't have garbage pick-up because they don't have landfills and they don't have trucks, 'cause they're not a consumer culture historically. So they never built in that foundation.

So America, we send them a bunch of stuff, consumer goods and products, and we get them hooked on it. We send them a TV, and through that TV you can sell them anything. That's why the West keeps talking about China, we got to be good to China even though they're doing some fucked up shit in China. We got to be good to them because we want to be able to put McDonald's everywhere in China. That's what leads to immorality.

A kid eats a mango and he drops it on the ground and up comes a mango tree or it fertilizes the soil. You drop a Coke bottle and that shit stays for years. We got to think in our life the same kind of way: what are the mangoes and what are the Coke bottles that we put out? And that goes for the music, or the way you raise your kids, or what you deal with

ration in the *information age*

An **interview** *with* STEARHEAD's **Michael** *Franti*



regardless.

I was talking to this kat at MTV International. He's telling me about how MTV is in India, 11 million subscribers, but actually because there are people pirating it from one house to the next, there is actually like 100 million people who get it. He was saying, 'Oh, you know, parents are all complaining, 'cause their kids all want to wear blue jeans and be like Michael Jackson.' I had to say, 'Yo, man, you don't fucking get it!' To a family who is trying to just live and get food, for their kid to be craving blue jeans and video games, that's destroying them. It's life and death in these countries. You can't sustain consumerism. But we're pushing it on people, we're getting them hooked on it.

D: So what do you try to do with your music?

FRANTI: When I first started, I really wanted to educate people, with Disposable Heroes, and the Beatnigs even before that. And then, as time went on, I realized that music doesn't educate people, what music does is it inspires people. And that inspiration is way more important than education, because education is used as a method of control. It's like, what you're taught and what you're not taught is selected to keep the power structure going.

I really tripped a lot to think about what the differences between power and authority are. Because it's like authority is what the government has set up, the system to keep you in line. To get you to pay this, and go there and fill out this form for this thing and that thing, and all of that. And what power is, is when people get up in the morning when they don't want to get up, cook breakfast for their kids when they don't want to cook breakfast for their kids, and get money when they get paid so that they can come home and buy some more food for their kids. That's power. If you have a certain card or a certain number attached to your name, you can put it in and get anything you want. But if your card or your number comes up wrong then you can't get shit, that seems stupid to me. You take 10 people and you put them in the forest, and they'll be trying to eat that shit.

For kids who grow up in the projects, they don't have money or a decent place to live and they're treated like animals, and they listen to what they listen to because that satisfies an emotion. There's no emotion that's right or wrong. Even the most violent emotion is not wrong. It's in you. What you do with that and your actions show what your character is.

It's like there's this whole rat race going on, and what they teach you at school is to be a good rat. But even if you win the rat race, at the end of the race you're still a rat! So what herb is like, is it slows everything down for you and changes your perspective on things, and you don't have to participate anymore, you could approach it from a different perspective. A lot of people are afraid of that, so they try to stop it. On the other hand, herb is a very strong medicine. You have to choose specifically what you use it for, so that you don't allow it to dictate what you want to do. But we don't teach our kids that, we teach our kids that it's bad for you. So the first thing that they want to do is go out and get some.

D: I wanted to ask you how you use your music as a tool? I like that phrase from "Food for tha Masses": 'ammunition for the struggle'.

MICHAEL FRANTI

FRANTI: In the past, I used to make my music just something to provoke people, to get out their aggression. But now, I realize that a lot of us who are soldiers out there deal with bullshit all the time. When we come home, we don't always want to listen to more aggression. So I try to make records now that are listenable — with grooves that are happening, that make you want to dance, make you want to move, listen to it in your house, with your friends, your family, whatever. You might not even hear the lyrics at first, you may hear one or two little lines here or there, but in time the seeds are planted that could grow later.

'Cause for me, like when I listen to Bob Marley, sometimes I just listen to it 'cause I like the rhythm, I'm just rocking. And 'cause it helps me take a lift from all the pressures of the day. When I really listen to what he's saying, it's like there's fire in the lyrics. And the sound of the bass is like, 'return you to the womb, man!' It's like being back in your mother's belly, listening to her heartbeat. And the voice is like her talking to you. So I concentrate a lot on the sound of the voice and how the words come across, the flow.

D: So what kind of things are going down in San Francisco, where you're from? Like, the Ebonics debate and all of that?

FRANTI: Ebonics, well that's a big one! It's pretty much the same thing that's going on here, 'cause you have different cultures living together and different languages being spoken and different dialects. My girlfriend's a school teacher, and she teaches second grade in a school that's about 95 per cent black. A lot of the white teachers look down on the black kids, and they say, 'why can't you speak English properly?' But it's like, what is proper English?

A lot of the words that white people use today are taken from black language. Like the word 'dis', which I hear people saying all the time. That's a hip-hop word. It's like the verb 'to dis'. 'Dis', like as in disappointment, is a prefix; but using it as a verb, to 'dis' this or to 'dis' that, I was 'dissed', that's hip-hop slang. That comes because language is something that grows.

The Italian language was invented by Dante. When he wrote his books, he used the bastardized version of the language at the time. And when he died, they didn't bury him in the church. But when Italian became the language of the people — which it already was, because that was what people were already speaking — then finally the Church embraced it, and they built a big sculpture to him. But that's how language changes. All the Romance languages — Italian, French, Spanish — they're all from the same roots, derivatives of the Latin roots.

Languages all across the world are all people who just branch off and start talking slang. The Ebonics thing is not to teach kids a new language. It's like recognition for teachers, so that if this kid is talking the way he is, the teacher understands what he's saying, the way that he uses the verbs. The language goes back to African roots, and the way that African languages are. Slaves used the African structure of the verb context. People in the underground railroad, they made up different words for things because they didn't want the master to know what they were saying. That's part of our legacy, that's part of our history. All impoverished people have that. If you go to London, they speak this Cockney dialect. Like, 'up the hill and the down the stairs', means coffee or something. Ebonics is just a recognition that we have our own way of speaking, and within the school we want the teachers to understand that the kids aren't stupid.

It's like, there's this whole rat race going on, and what they teach you at school is to be a good rat. But even if you win the rat race, at the end of the race you're still a rat!

Discerning the subtle complexities of The Portrait of a Lady

Jane Campion offers a stunning interpretation of the Henry Jamesnovel

by Julien Lapointe

The Portrait of a Lady:: the title is oppressively formal. In the recent film adaptation, director Jane Campion keeps as close a watch on her main character as do the societal forces depicted within the narrative. From beginning to end, the twenty three year old woman Isabel Archer (Nicole Kidman) is scrutinized and contained by the severe, questioning eye of the camera. Her every facial expression is captured on film, her life exposed and subjected to an often cruel, tragic plotline. She is the epitome of a subject enslaved by the determined gaze of an outside observer. Campion imprisons Isabel from the first shot with the camera narrowing in directly on her evasive, tearful eyes. The film depicts Isabel as entrapped by what she cannot control.

The Henry James novel, on which this film is based, has often been regarded as an inquiry on the social condition of women in late nineteenth century Europe. With a shrewd, omniscient narrator, the book takes the familiar tale of a young woman who suffers from the cruelties of a deceitful womanizer and invests it with a social critique concerning the injustices inflicted upon women. In the Realist tradition, the novel has that fabricated objectivity in which all is oriented towards the demonstration of a central idea: within the societal forces which bind them, women in the nineteenth century have no freedom. There is a double meaning within the title. The portrait is of course a product of Henry James. But it also refers to society's imposing an idealized, non individualistic image upon women.

However, Campion has taken the story back to its dramatic source, relegating much of its ideological framework to subtext. I do not mean to suggest that the work's social reading has no actual relevance, but Campion's downplaying of the novel's more obvious issues is a bold and rewarding interpretation. The result is a stunningly unified and captivating film. *Portrait* represents a remarkable improvement over Campion's previous, flawed work as well as a breath of fresh air in an era when literary adaptations are either too literal minded (*The Remains of the Day)* or over adorned in modern readings (*Bram Stoker's Dracula*).

Isabel's cold facade

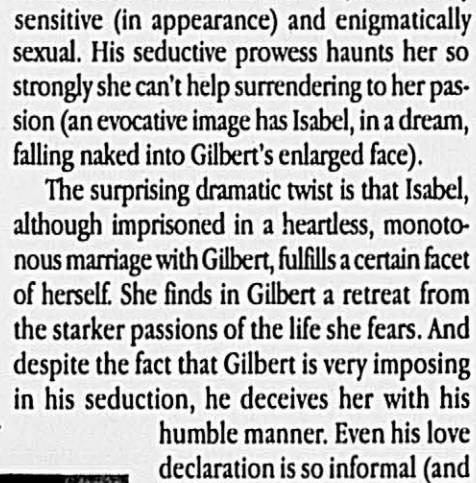
The title sequences, followed by the aforementioned shot of Isabel's face, are clearly indicative of Campion's stance as regards to Isabel. The film begins with a black screen, over which we hear contemporary women (of varied backgrounds, as we se in the next shot) talking enthusiastically about the romantic excitement of the kiss. The title sequence follows with shots of these women, all young, beautiful, smiling and lying in the grass. The audience then sees Isabel. In other words, we see a portrait of the lady of today vs. that of yesterday. The women shown earlier are symbolic; purposefully so, because they represent an image of women of today that Isabel cannot afford to adopt. Possibly, too, this is a vision of women whom Isabel is fighting against (the ambiguity lies in the question of whether or not women today are free of being turned into portraits, as they were a century ago).

The first scene has Isabel, an American having just arrived in Europe, refusing the proposal of Lord Warburton (Richard E. Grant). She is all too aware of the tenacity of female autonomy and knows that to surrender to a man will imply a violation of her freedom.

In Campion's interpretation, however, Isabel's mistrust of the opposite sex has grown into a systematic rejection. The protagonist's downfall lies in her inability to discern the potential social menace of marriage from her own skepticism towards emotions and also sex. Her antithesis, the virile Caspar Goodwood (Viggo Mortenson), courts her and she is ungraciously cold; he touches her cheek and she trembles. A stunning early sequence, not in the novel, has Isabel indulging in an erotic daydream which involves three men whose courtship she has rejected. The only sex she has is within the confines of her regulative imagination. Her need for a refuge from the world entails a natural withdrawal from it, although in so doing she represses a facet of her humanity; her desire. Locked behind a glacial facade, she has unknowingly conditioned herself to recede from human contact.

Downward Spiral

The subtle irony is that both Isabel's repressed longing for impassioned self-abandonment and her inclination towards emotional austerity converge as she falls into the arms of Gilbert Osmond (John Malkovich). Misled both by a deceitful female friend, Madame Merle (Barbara Hershey), and her own erroneous perception



of Gilbert, she falls in love with a domineering man whose primary interest is her recent inheritance. He is so uncommon to her, both calmly sensitive (in appearance) and enigmatically sexual. His seductive prowess haunts her so strongly she can't help surrendering to her passion (an evocative image has Isabel, in a dream, falling naked into Gilbert's enlarged face).

The surprising dramatic twist is that Isabel, although imprisoned in a heartless, monotonous marriage with Gilbert, fulfills a certain facet of herself. She finds in Gilbert a retreat from the starker passions of the life she fears. And despite the fact that Gilbert is very imposing in his seduction, he deceives her with his humble manner. Even his love declaration is so informal (and assured) it is excitingly different to her from the more traditionally aristocratic advances of Lord Warburton, or the ill-refined youthfulness of Caspar (as well as the coy insolence of her cousin, Ralph Touchet).

The film's visual style grows appropriately bleak. The setting shifts from the sunny estate of Gardencourt (where Isabel was residing, a guest of her uncle and aunt Touchet), to the dark interiors of Gilbert's sterile manor. As well, the seasonal transitions from summer to dreary autumn and winter (although the time span of the narrative lasts four years) characterize the decay of Isabel's emotional and spiritual self. Campion's method of evoking her heroine's decline is classical, even archaic, but it never grows trite. She is working with stronger material than in *The Piano*, and the over elaborate visual prettiness of that film has no semblance to what she achieves with *Portrait of a Lady*. One could pinpoint a cliché in this work (as many reviewers have), but that would be denying the strength of their dramatic context. Campion's directorial gifts find their full strength under the helm of Henry James' drama. And although she imposes her own interpretation, she doesn't debase nor subvert the work. She is remarkably clear-minded and accurate in her rendering of Isabel's emotional distress. Metaphorically, the film's visual construction suggests that Isabel's entrapment is of a transcendent nature: the metaphysical aesthetics of film language trap her within an overpowering landscape (when the camera circles around her, she is caught within its confines). Even the tipped camera shots which open certain scenes take their place; Jane Campion creates a subversive world of fantasy which has the dreadful and mysterious precision of a nightmare.

The most outstanding sign of dramatic maturity in *Portrait of a Lady* is that Campion, unlike in *The Piano* (and to a lesser extent in the more successful *An Angel at my Table*), doesn't embellish her heroine, or smother her in condescending infatuation. As an artist, she has always been interested in the sexual dynamics between men, women, and society. In *Portrait of a Lady*, the dynamics are so subtly expressed, they are not obvious, as if the characters (including Gilbert) were following various destinies without understanding the social and psychological factors which determine them.

The sadism of Gilbert Osmond

The three principal female characters Isabel, Madame Merle and a young girl named Pansy all bear a direct relation to Gilbert Osmond (respectively wife, ex-lover and daughter). He keeps them all under his wretched grasp. His pivotal role in the film expresses the central viewpoint that the women of this picture are unlikely to escape subjugation from a man such as Gilbert, because the governing social ethics allow for his cowardly domination. Isabel is, of course, a possession, obliged to play the role of servile wife. When Gilbert attempts to arrange a marriage between his daughter (against her will) and Lord Warburton, Isabel is compelled to aid him. Gilbert fails, and Isabel's double humiliation is that she is blamed by him for this failure, while also feeling the guilt of having betrayed Pansy. She has lost her honour and simultaneously provokes Gilbert's antagonism to further extremes; neither a self-respecting human nor the able "wife" Gilbert has deemed she should be.

The success of *Portrait of a Lady* is that Isabel is never made to be a 'victim' in the glorified sense. Campion demonstrates no sympathy for her heroine, keeping a cool, emotional distance from her. The neutrality, though, is part of the dramatic intensity, and it keeps us engaged in Isabel's sorrows. It is the chilling austerity of the director which brings us so close to her tormented heroine. In Jane Campion's depiction of Isabel Archer, the portrait is as overwhelmingly mournful as the lady.

Northern Québec Algonquin community won't give up

Indian Affairs blocks justice in native logging dispute

by M-J Milloy

Tony Wawatie's voice is faint and tired on the telephone, but his message comes through loud and clear.

"We're not going to give up—we're going through such hardship, such suffering, but we can't give up this land."

Wawatie is one of about 700 Algonquin from the Barriere Lake community in northern Québec who last week won their first battle after a year of setbacks in their struggle to protect their land and their government.

The community blocked a logging road on their territory, forcing forestry company Domtar to indefinitely suspend operations.

It's a small victory. Although the chain saws are now quiet, the problems that led them to this point—particularly the overthrow of their legitimate chief by order of the Minister of Indian Affairs and the subsequent termination of all social programs — remain.

And there is emerging proof that the department of Indian Affairs and Domtar worked with a dissident group of Algonquin to kill the five-year old logging agreement which had protected their land.

Until their legitimate chief and the agreement are back in place, the community will not move from the road, says Wawatie.

This week's actions have their immediate roots in the end of the last decade, when the community — concerned over clear cutting and the effects that forestry chemicals were having on their health—blockaded a number of logging roads into their territory.

Those actions brought the governments and Domtar to the negotiating table, and resulted in what has become known as the "Tri-Partite Agreement".

Helpful agreement didn't last long

The Tri-Partite agreement went far beyond the standard provincial guidelines regulating logging, and meant that the community could control and benefit from the logging of their hunting areas by outside corporations.

To Russel Diabo of the Assembly of First Nations, it was the first important step to renewing self-government.

"They were trying to protect their economy and their culture, but that doesn't mean staying frozen in time."

Diabo also notes that the agreement dramatically restricted how much wood Domtar could take from Algonquin territory.

But the agreement was never meant to be permanent, only a stepping stone to a more wide ranging agreement over control of the Algonquin's traditional territory. A controversial decision last winter by Minister of Indian Affairs Ron Irwin effectively killed the agreement.

Last winter, Irwin accepted a petition from a dissident group of Algonquins to remove long-serving chief, Jean-Maurice Matchewan as head of the band council, and replaced him with a regime from the dissident group.

With the traditional council gone, the tripartite agreement died at the turn of the new year, opening up the door for Domtar to log the entire territory as they please.

The community has never accepted Irwin's decision, and Tony Wawatie has harsh words for the entire situation.

"They based that petition on the 'new custom' but there has never been such a thing," he says.

In fact, most of the approximately 140 names on the petition are of people who are still officially members of the band but do not live on the land. Some are from as far away as California and Pennsylvania.

With no support in the community, the dissident council has been barred from setting foot in Barriere Lake.

To add to the community's problems, since the Minister's decision, all social services have stopped functioning. The local school is closed, forcing most of the community children to live in the non-aboriginal community of Maniwaki. As well, an important program for healing survivors of sexual assault has been shut down.

Daily staples like food and gas are low, and the community has had to accept donations from Micmac and Mohawk nations in the south.

The reasons for the problems lie in the community with their inability to solve their leadership problems, says the senior Indian Affairs bureaucrat in Québec, Jerôme Lapierre.

"The solution belongs to the community," said Lapierre.

Lapierre regrets the suffering the community has endured, but insists that his department can do nothing until the leadership question is resolved.

"We cannot go in there and tell the community how to govern their affairs," he said.

The department is alone in this view. Every other player either blames Indian Affairs for creating the conflict in the first place, or says that they must act to support the legitimate government of the community.

That was the view of Rejean Paul, a Québec judge who was appointed by the department last fall to mediate the conflict.

He suggested in a letter to Irwin that "only the people residing, having connection and knowledge of the land, should participate in the selection process" for a new chief.

Paul has since resigned from his position as mediator, and the department has taken no steps to resolve the crisis.

Questionable motives for Indian Affairs

Wawatie is unequivocal in his blame of the department for causing the "leadership crisis" and the resulting blockade.

"It's almost like a corporate take-over of a band-council," he said.

The department conspired with the dissident council to overthrow the legitimate government by advising them of the legal methods, according to Wawatie.

His view is backed up by Dan Berman of the Aboriginal Rights Coalition in Ottawa, which has closely watched the build-up of tension in the community.

"The department says, 'well, there are no leaders and we don't know how to recognize proper leaders.' It's all very convenient," he contends.

"We believe that the main motivation is to wreck the tri-lateral agreement," he said.

Diabo concurs with Berman's analysis of the department's actions. He thinks that the Tri-Partite agreement sets an important precedent for self-government deals across the country, one that goes against the stated policy of the minister.

"If you look at recent self-government agreements, like the one with the Nis'ga in B.C., you see that the Tri-Partite agreement provides much more power to a First Nation to decide what happens on their land," said Diabo.

And, according to documents obtained by Canadian University Press, the department may not have been the only group with a hand in scuttling the agreement.

These documents show that the original lawyer for the dissident group, Radha Curpen, works at the large Winnipeg law-firm of Thompson Dorfman Sweatman. This firm also has a client with a name all too familiar to the community of Barriere Lake: Domtar.

Curpen has since ended her involvement with the dissident group, and they have moved their representation to an Ottawa firm.

But Lise Paradis, Domtar's representative in the area, insists that the company is just an innocent bystander in the conflict.

"We are like a pawn. We do not want confrontation. We have to wait until the dispute is resolved," she said.

If the blockade continues, about 200 local jobs will be threatened, according to Paradis. That potential job-loss prompted the Québec minister of Natural Resources, Guy Chevrette, to write a letter to Irwin demanding that the dispute be resolved so that the blockade could end.

But Wawatie points out that the Québec government has another reason beyond job security to get the mill back in production: the government owns 43 per cent of Domtar, through two investment agencies.

Unlike the 200 forestry workers, Wawatie does not have to wait to see the effect on his community members' lives.

"We're holding out just fine, now... but with no services, no school for our children, no healing programs, little food... it isn't easy."

Events

Thursday February 13

Mumia Abu-Jamal Solidarity Committee presents "Mumia Abu-Jamal & African-American Political Prisoners", 18h30, 550 Sherbrooke, Room 1170. Info: 398-6815.

McGill's Visiting Speaker Series presents Michael O'Brien, Canadian playwright and author of *Mad Boy Chronicle* speaking on the "Process of Playwriting: Creating Mad Boy", 15h, Moyse Hall.

LBGTM's Womyn's Group meets, Women's Union, 18h30, Shatner 423.

Friday, February 14

STANDD presents Christina Zarowsky speaking on "Where there is no Mother: Gender, Love and Duty in Somali Child Survival." 12h30-14h, 2020 University, Suite 2400.

LBGTM's Coming Out Group meets, 17h30, UTC basement (3521 University, corner Milton).

LBGTM's Men's Discussion Group meets, 19h, UTC basement (3521 University, corner Milton).

Saturday, February 15

Yellow Door presents "10 Days for Global Justice", on the economic, political, and spiritual impact of the neo-liberal model of globalization on the North and South. 10h-16h30, 3525 Aylmer. Info: 398-4104.

Monday, February 17

Women's Canadian Club of Montréal presents Antoine Maillet, playwright. 13h30, Montréal Citadel, 2085 Drummond.

Ongoing

Pen Umbra, the Women of Colour Collective's Journal of Writings needs submissions of poetry, short stories, essays, academic papers etc. QPIRG office, 3647 University. Info: 398-7432. Deadline: February 21.

Journal of North American Studies is accepting submissions on any North American issue. Submit paper and saved version on diskette to Prof. Riggs, 6th floor Leacock. Deadline: March 15.

Successfully unsettling

Fragments of a bleak reality in This is for you, Anna

by Sarah Housser

This is for you, Anna is an unsettling piece of theatre. The collective work of four Canadian playwrights, the play is a compilation of vignettes that together deliver an impression of the terrifying reality of violence against women.

Though fragmented, the vignettes work together to explain and justify the actions of one woman, Marianne Bachmeier. Marianne is a mother who shoots the man who raped and murdered her six year old daughter. The fragmented nature of the script — there is no connecting plot-line — does not detract from the message. However, it might take some discussion after the show to solidify an impression of the production.

The question that opens the play, and which is echoed throughout, is, "Is this the face of a murderer?" It's a question that is left for each viewer to try to answer. But the play's scenes help guide the audience to an answer, as we see that Marianne is fueled by the rage created by the "thousand sins and tragedies" of her life (and the lives she has witnessed). In this sense, Marianne's assertion of justice can be seen as an act of repressed anger.

Under the direction of Mala Bhaumik, McGill actors Daphne Fedoruk, Elaine O'Connor, Melissa Holland and Olivia Bottenheim play a variety of roles to show some of the many faces of women affected by violence.

A woman whose husband "threw a sugar bowl at [her] head, then had the nerve to ask [her] for sugar in his coffee," , a young woman who asked her husband, "Is that the best you can do?" after receiving a blow to her head, a barmaid fed up with being fondled, a friend worried for her co-worker who claims to have fallen down the stairs eight times in a month; these are just some examples of the characters encountered in *This is for you, Anna*.

In its representation of women from different economic backgrounds and of all ages, the play does a good job of illustrating the pervasive problem of violence against women. The play, however, does not represent women of different ethnic backgrounds. This might be explained by the fact that the play is an extension of the true story of the life of Marianne Bachmeier. The characters represented seem, to some extent, to reflect different aspects of her.

By depicting the women in sometimes absurd scenes, the play makes its message uniquely memorable. For example, Bhaumik stages the women dancing a box step while recounting daily horror stories of life in an abusive relationship.

One of the themes of the play is the cyclical nature of violence. We see a variety of women who continuously return to men who abuse or harass them, or women who reveal that their fathers used to beat them, as well.

The theme of the cycle of violence that many women encounter is a very real one not only in the play, however, but also in life. The Sexual Assault Centre of the McGill Students' Society attempted to address the question of what can be done to break this cycle of violence by distributing pamphlets on each seat of the theatre. From information on groups for survivors of sexual abuse, to advice on how to file a sexual harassment charge at McGill, the pamphlet served as a reminder that the problem does not have to be left behind when you leave Morris Hall.

Yet it is through the powerful medium of performance that the voices of these women come to life. Staging the experiences of these women allows us to hear the voices of women experiencing violence in its many manifestations.

Bhaumik, along with her strong cast and crew, brings to the Tuesday Night Café a solid and disturbing performance.

Tuesday Night Café presents *This is for you, Anna* until February 15. Shows start at 20h and admission is $6 for students. Information and reservations: 398-6600.

FEDORUK, O'CONNOR, BOTTENHEIM AND HOLLAND

Happening

Poking celluloid fun at the *"New McGill"*

Pissed off about the the McGill state of affairs? Tired of dead-end channels that won't listen to what you think about the university's direction? Look no further than the new organization, Art Attack. They plan to produce a video incorporating the views of anyone in the McGill community who wants a poke at the ivory tower.

The video "is partially inspired [by] the situation at the university. People weren't getting together [about their complaints] in a wholistic way," says organizer Miranda Ortiz.

The planned production is also working under the assumption that the "general public has little or no access to general media," and according to Ortiz, it "thereby leaves out people who are affected in their daily lives."

In order to strike the common McGiller, Art Attack plans to screen the video in accessible locations, such as passageways and halls, where people will pass by in their daily routines.

To adapt to these at-a-glance viewing circumstances, the video segments will be delivered in faux-infomercial formats that passerbys can grasp in a few seconds. Tentatively slated to be filmed at recognizable campus locations, the coordinators of the project aim to create stronger links within the community.

The secondary objective for Art Attack is to spur people into learning more about the issues surrounding the university and its various groups. Already, several McGill groups, including the Women's Union, the International Students' Union and the Association of Students with Disabilities have expressed interest in contributing to the satirical open forum.

Art Attack itself is a recent creation of various McGill students interested in making a space for art and social commentary for themselves and others. Currently Funded through the Québec Public Interest Research Group (QPIRG), Art Attack is actively seeking funding from SSMU and contributions from anyone in McGill.

— Mike Cullen

***Art Attack*'s meeting for the "New McGill" satire video is tonight, February 13 at 17h30, 3647 University (QPIRG), 3rd floor. Call 398-7432 or e-mail at art_attack@geocities.com for more information. Also see their web page at http://www.geocities.co**

daily classifieds

Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication. McGill Students & Staff (with valid ID): $4.60 per day, 3 or more consecutive days, $4.05 per day. General Public: $5.75 per day, or $4.90 per day for 3 or more consecutive days. Extra charges may apply, prices include applicable GST (7%) or PST (6.5%). Full payment should accompany your advertising order and may be made in cash or by personal cheque (for amounts over $20 only). For more information, please visit our office or call 398-6790. WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER. The Daily assumes no financial responsibility for errors, or damages due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

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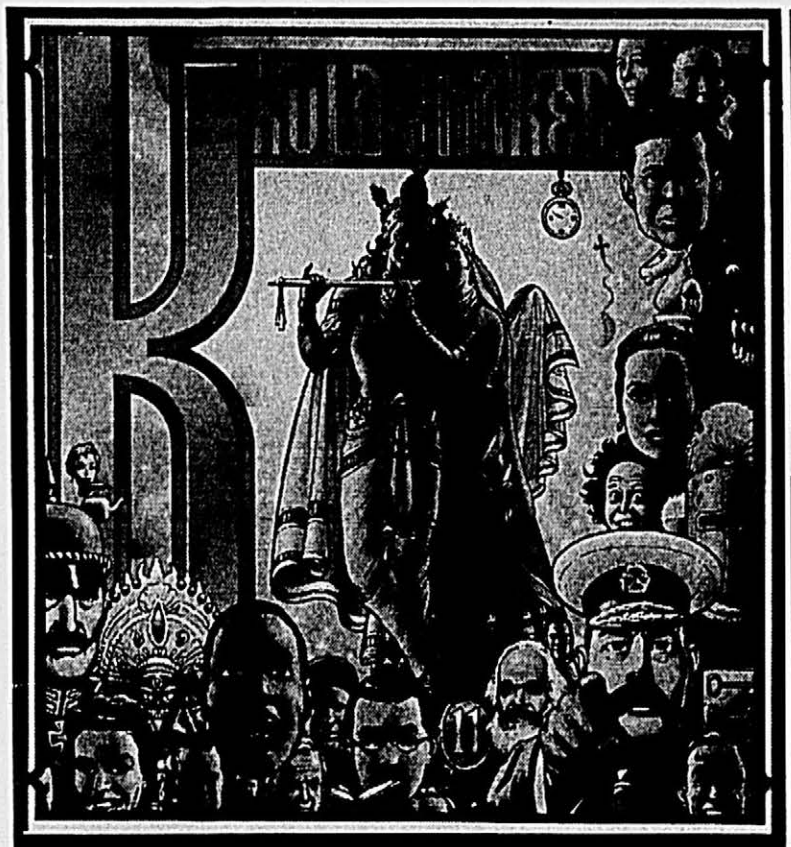

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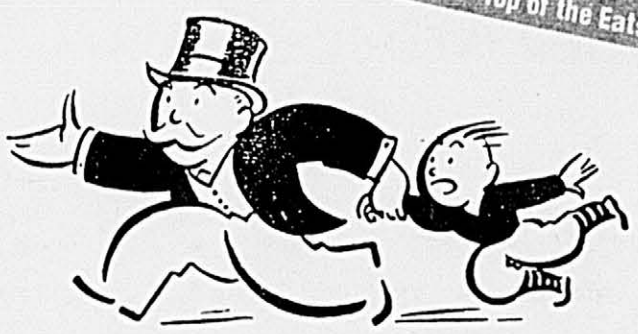

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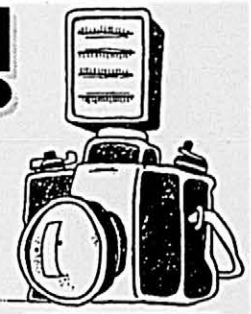

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